



# PUPPETRY JOURNAL



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## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

### National Council of The Puppeteers of America — 1954-1955

PRESIDENT .....	Alan Gilmore.....	650 17th St., Denver, Colo.
VICE PRESIDENT	Archie Elliott.....	2940 Euclid Heights Blvd., Cleveland Heights, O.
	Lewis Parsons .....	710 State St., Box 56, Shelby, Mich.
	Fern Zwickey .....	9011 E. Outer Drive, Detroit 13, Mich.
	Joe Owens.....	2515 Englewood Ave., Schenectady, N. Y.
	George Merten .....	157 Roxborough St. E, Toronto, Ontario, Can.
	Ellen Proctor.....	1128 E 1st St., Springfield, Ill.
	George Latshaw.....	295 E. Buchtel, Akron, Ohio

### National Executive Office of the Puppeteers of America

The official business of THE PUPPETEERS OF AMERICA is handled by the EXECUTIVE SECRETARY. All official correspondence, correspondence relative to membership, money for dues, etc., should be directed to:

Rena Prim, Executive Secretary  
Puppeteers of America  
7404 Tipps, Houston 23, Texas

## CONSULTATION SERVICE

If you desire specialized information, consultation service is free to the membership. Direct your questions to the P. of A. Consultants.

EDUCATION .....	Fern Zwickey.....	9011 E. Outer Drive, Detroit 13, Mich.
MUSIC .....	Lewis Parsons .....	710 State St., Box 56, Shelby, Mich.
RELIGIOUS ED. ....	Rev. Wm. Jacoby.....	602 N. Third St., Boonville, Ind.
TECHNICAL .....	Joe Owens.....	2515 Englewood Ave., Schenectady, N. Y.
THERAPY .....	Emma Warfield.....	119 School Lane, Springfield, Del. Co., Pa.
SCRIPT .....	Martin Stevens .....	Middlebury, Ind.

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## Office of the Puppetry Journal, Ashville, Ohio

EDITOR .....	Vivian Michael.....	Ashville, Ohio
ASSOCIATE EDITOR AND ADVERTISING MANAGER	Peg Bickie.....	28 Indian Springs Drive, Columbus, Ohio

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## Festival 1955

### LOTS OF . . . FUN!

#### SHOWS!

#### FORUMS!

#### EXHIBITS!

**PLAN NOW . . .** To attend the 1955 Festival at Bowling Green, Ohio. Room rates are low. Food is good and reasonable! Accommodations for the Fest are fine.

**PLAN NOW . . .** To plan YOUR part in the Exhibit! A beautiful large exhibition hall is available where you can show your puppets, stages, photos

and publicity material. All will be welcome.

If you are making new puppets, plan to show them at the Fest.

If you have any puppets never before shown at a Fest, plan to send them.

If you have a new stage, promotion literature, photos, etc., have ready for the Fest. We need 100% participation.

### MORE NEWS COMING

**Archie Elliott**  
Festival Chairman

# The Vanishing Sicilian Theater

Remo Bufano

(Cedric Head recently discovered a hand written manuscript by Remo Bufano, written at the age of 17 years, deploring the vanishing of a Sicilian Theater located in New York City . . . not identified. It was interesting to note that the instructor criticised the paper most severely and rated it "C.")

However, Remo became a puppeteer at an early age, producing his own version of "Orlando Furiosa" as early as 1914. Always an experimentalist, he adhered to no particular style or type. Caring less for craftsmanship than effect, his interpretative figures were always in demand, and ranged from typical marionettes to the huge 12 foot puppets, operated on a turntable for the Hall of Science at the World's Fair in 1939, to an astonishing 35 foot telescoping clown. The figures from "Oedipus Rex" shown at the recent Detroit Festival were typical Bufano creations.)

**Remo Bufano (aged 17 years)**

Paper written in Bufano's handwriting and signed by him. Dated 1911.

## THE MARIONETTE THEATRE

That little theatre known as the puppet or marionette show was much loved in years gone by. It is quite forgotten now. No more eager people linger around to watch the doll maker busily carve his heroes, that, although wood and tin, used to win the applause of the audience. The love for them was so great that boys imitated the master of the theatre and made little marionettes for themselves, and gave shows at their homes. The older people went into disputes about them with great fervor. Each had his favorite marionette hero; and stood up

for him as loyally as any politician for his favorite candidate (perhaps more so). Sometimes when their disputes were about even, the opponents went to the master of the theatre (usually a man with a long black mustache and high, noble brow), and he settled it for them. All his fame has quite burned away now. Of the seven or eight little theatres of glory, history and yes . . . even art, we now have only one dingy place hidden where you could never find it. Here the wooden knights are still fighting, trying to rekindle their fame. All the others have been driven out by a new monster called "the moving picture." By good fortune, the last of the puppet shows has its abode in a very remote place where the new beast has not yet trodden . . . but this cannot last long.

The theatre is a small brick house in a dirty back yard, hidden in its very unattractiveness.

If you saw it, you would say: "nobody lives there." The flight of wooden stairs to the door is rotten and broken (you would be afraid to climb it.). The door is a patchwork of innumerable odd pieces of lumber. Nearly all the windows are cracked and not one of them has been washed in their memory. Yet, they are still slightly transparent for here and there through a pane you can see the head or helmet of a doll. Go into the theatre. You wonder what den is this . . . "so cold . . . and badly lighted" . . . Though it is a den, you will feel the presence of forgotten art about you. There is something awe-inspiring about the room that one feels when standing amid ancient ruin. At one end is a row of benches without backs; in the center a broken stove with a

bending chimney over it. At the door is a very high counter from which the woman in charge dispenses tickets to the passing crowd below. Further front are some rows of chairs a little more decent than the benches. Then comes the stage: Ah . . . There's our quest. Nothing is more neglected and pitiful. The curtain once was gorgeous: two fine horsemen in combat were painted on it symbolizing the struggle between the higher and lower natures in man. You cannot distinguish them now: the paint is all in streaks on the canvas caused by the dripping of rain through the leaking roof. Even the "higher nature" is so deformed you cannot distinguish it.

The curtain rises and the show begins.

Poor marionettes. Their hearts are of wood, but they seem to feel the harshness with which they are treated. They fight desperately on, though they be only shadows of what they once were. They try to keep their ancient stide as they are led on stage: DONG, DONG, DONG.

They come out and turn to the audience (of a few sleepy idlers who have nothing else to do). The dolls smite their shields with their swords, but, alas, there is no vigor in the stroke: only an echo of the once terrifying clash that rang through the theatre. The rusted joints are louder than the clang of armor; swords dan-

gle from half-decayed hands. The scenes around them, like the curtain are faded, streaky and rent. The boards beneath them creak, creak creak under their terrible weight as though to sink at every step.

To a person who knows something about the deeds of these little martyrs, it is sad to see them now so fallen. The master of the dolls himself has lost all hope in them. He does not care to repair or dress them anymore. If in a combat a doll-knight loses a leg or an arm, he is flung in a heap in a corner and forgotten: perhaps he is used for firewood and his brass armor sold for junk.

If you want to verify my tale, see this theatre for yourself. It is on East Eleventh Street just east of First Avenue. Ask some of the neighbors, and if they have not forgotten all about it, perhaps they will be able to direct you. At the entrance of the long hall leading to that back yard you may still see a piece of an old poster worn by time or a few fragments of an announcement of the great deeds of Charlemagne. You may find the master of the theatre sitting with his hands in his pockets, smoking a pipe. Ask him to take you behind the scenes, and when you are left alone with the wooden marionettes, let them tell you their story. Some are too sad, but others will speak. They will tell you a wonderful tale.

## Detroit Puppet Theater Project

(Sponsored by the Detroit Institute of Arts and The Detroit News)

The Detroit Institute of Arts has embarked on an extensive theater arts program with emphasis on puppetry, which appears destined to make Detroit the center of puppet research and activity in America.

The gift of the Paul McPharlin collection of 310 puppets, library and re-

lated material in 1952 from his parents, Mr. and Mrs. William H. McPharlin and his wife, Marjorie Batchelder McPharlin, was the beginning. Added to the gift of \$10,000. by Mr. Wm. H. McPharlin for the purchase of puppetry material for the collection, was the grant of \$10,000

from The Detroit News for the development of the program.

Mr. Jacob Albert, Director of Public Relations of the Detroit News, and Mr. James S. Whitcomb, Arts Commissioner of Detroit and an official of The Detroit News were instrumental in securing the grant for the Detroit Institute of Arts. Dr. Edgar P. Richardson, Director of the Detroit Institute of Arts has been most cooperative in establishing the Theater Arts Collection as a permanent section of the Institute.

The Detroit Puppet Theater Project, co-sponsored by the Institute and the Detroit News has snowballed since September when a new post, that of Curator of Theater Arts was taken by Adolph S. Cavallo. Mr. Cavallo had left the Detroit Institute's staff a year previously to serve as Curator of Decorative Arts at the Brooklyn Museum.

Mr. Cavallo is in charge of scheduling the year's puppet activities. In addition to this, he has had charge of repairing and refurbishing much of the puppet collection, and has classified and put in order a great amount of material on puppetry and related theater arts, which is now available for research in the Institute's library.

The first of a series of monthly puppet shows by puppeteers of national reputation was presented on October 16 by Lee and Cedric Head, and their Kingsland Marionettes. Playing to over 2000 children during the day, they presented a ballet, featuring Mlle. Mitsi and scenes from Robin Hood with Tony Sarg puppets as their feature show. This was followed by circus and variety acts.

The second in the series was presented on November 13 by Ed Johnson, who delighted his audience with his new marionette play, "The Grass Forest." Gary Jennings, another Detroit puppeteer, will feature his "Cinderella" a hand puppet play for children on December 30. Listed for future

performances are, Alan and Spence Gilmore, Romain and Ellen Proctor and Basil Milovsoroff.

With the aid of the grant from The Detroit News, The Detroit Institute of Arts has also begun a program of activating its own outstanding collection of puppets, theater design and related material. Under this program, a series of workshops will be offered for the benefit of the people of Detroit who are interested in learning to make and manipulate puppets.

The first workshop in simple puppet making is designed to serve the needs of children's group leaders, — that is, leaders of Girl or Boy Scouts, Y-teens, Cubs or Brownies, Sunday School classes, informal neighborhood groups, etc.

The aim of the workshop is to provide the leader with a knowledge of methods, materials and sources which he can then impart to the group. Thus he will learn about the various kinds of puppets in use today, the kinds of movement proper to each, and how to construct simple puppets and stages. He will also be introduced to the Institute's fine collection of historical and technical material relating to puppetry.

Mrs. Vernone Tracey, Detroit Public School art teacher and President of the Detroit Puppeteers Guild will conduct the workshop.

## DETROIT-TORONTO FESTIVAL

The Detroit Toronto Festival held at the Detroit Institute of Arts, November 5 and 6, 1954, was dedicated to Mr. William H. McPharlin, who with his late wife and Mrs. Paul McPharlin presented Paul's collection of puppet theater art to the Detroit Institute of Arts in 1952.

In honor of the Festival was a special arrangement of the exhibition of puppets and related materials selected from the Theater Arts Collection.

The nucleus of this exhibition was

the material from Paul McPharlin's collection — puppets from his productions of "Noel" and "The Chinese Nightingale" — some of his Oriental shadows, a Sicilian Paladin, a Japanese Bunraki figure, a 19th century Punch set, and vaudeville marionettes from United States and Mexico. Added to these were the complete set of hand puppets from Perry Dilley's "The Tinker and the Teakettle," some of Tony Sarg's figures, puppets donated by the Stevens, Marjorie Batchelder McPharlin, Lillian Owens Thompson, and other contemporary puppeteers.

Among the most recent additions were the Deaves and Meader marionettes purchased from Perry Dilley with money from the McPharlin fund. These included the figures from the epic "Twenty Thousand Leagues Under the Sea," a couple of Punches, tandem chorus lines, minstrel performers, an ostrich ballerina, a miniature Sonja Heine and a cocker spaniel. The Lewis figures displayed were a gift from the Goodwill Industries, Inc. of Detroit. Of primary importance were the giant figures designed by Robert Edmund Jones and constructed by Remo Bufano for the original production of Stravinsky's "Oedipus Rex" performed in Philadelphia, 1931, by the Philadelphia Philharmonic Orchestra and speaking chorus. These were a gift of Lee and Cedric Head. A delight to everyone was the charming foyer for a marionette theater designed by Roberto Clerici at Rome in 1950 and given to the Institute by the Italian government in 1954. Clowns and harlequins peeped from the wings while pastel Polichinelle-like figures crouched on their hands and knees supporting the benches.

Puppeteers from far and near came to Detroit for the Festival, from Canada, mainly Toronto and Hamilton areas, and from United States as far East as New York City and as far West as Topeka, Kansas.

The weekend activities, expertly

planned by the joint committees from Detroit and Toronto, began at 8:00 o'clock Friday night, November 5, and continued throughout all of Saturday — activity every minute from 9:30 a.m. until the final reception on Saturday night.

Besides the marvelous exhibitions, there were numerous puppet plays and skits, variety numbers, and demonstrations showing the various methods in making puppets. Festival mementos growing on a Puppet Tree bearing unique fruit — hand puppets created by the Detroit Guild members — were eagerly requested by the audiences and guests.

## PROGRAM

Friday's events were of special value to those interested in puppetry as a theater art, geared primarily to adults, to amateur and professional puppeteers, and to the artist. Several productions in the field of experimental puppetry were presented including a full-length marionette play, a shadow performance, variety acts and impressionistic sequences.

Friday night's marionette play was a revival of the classic drama by Henry Fielding, a farce entitled "Tom Thumb" or "The Tragedy of Tragedies," performed in bombastic, grandiose manner. This was a replica of one of Paul McPharlin's early productions played with his puppets, which are now a part of the permanent puppet collection in the Detroit Institute of Arts. David Gibson, Festival program chairman, directed and acted in the production, which was presented by the Detroit Guild. Dave also presented an amusing variety act with musical accompaniment by Lewis Parsons. Mr. and Mrs. Charles Finger, art teachers in the Detroit schools and members of the Guild, offered two interesting shadow puppet performances, based on African folklore, featuring dramatic lighting effects.



The Toronto Guild presented part of the evening's program. George Merten, in charge of puppetry in the Community Programs Branch of the Ontario Department of Education and lecturer and instructor in the summer school in Arts and crafts, presented a number of marvelously manipulated characters, such as a sailor, a Scotchman, a clever accordion player, and a beautifully sensitive mime, "Pierino" to Debussy's "Claire de Lune." Roger Greig, from Guelph, Ontario produced two numbers in a very original manner reminiscent of "Green Pastures" technique: "The Jumblies" by Edward Lear, and "The Deluge," a Bible story.

Saturday morning was devoted to a workshop session. This was ably handled and staffed by experts. Shadow puppet techniques were demonstrated by Mrs. Vernone Tracey, President of the Detroit Guild. Don Boughner, a Wayne University senior in art education, modelled heads for his fascinated audiences while Dorothy Froczila demonstrated paper strip heads and Lily Marcaccio painted them. Chuck Broun then showed how to cast heads. One of the most popular demonstrators was Eve Sheldon who made puppets from any kinds of scraps. George Merten's demonstration on body construction poled one of the biggest audiences. This period was followed by a program called "Building a Puppet Show" in which Dave Gibson carried the audience through the techniques of making up and presenting a puppet play.

Saturday afternoon was planned especially for children and those interested in puppetry as sheer entertainment. The curtain rose at 1:30 o'clock on the Harold Ram "Punch and Judy" show. Earl Gotberg did an especially appealing ventriloquist number. These were followed by the Canadian puppeteer's program consisting of an unique monkey play, "Papa Monkey

is Caught Napping" produced with George Merten's marionettes. Another play, "Ooops-a-daisy," a clever little story with cannibal characters and colorful scenery was presented with manipulators, which included Marjorie and Douglas Johnson (Doug is President of the Toronto Guild). Several variety acts followed: a puppet pianist created by Mrs. A. Elliott; an agile dancer by Art Stimson; a limehouse piano number by Doug and Marge Johnson; and a singer by John Ryckman and John McGinnes.

The Festival closed Saturday night with a full evening performance of "Bits 'N' Pieces," by Olga and Martin Stevens, brought to Detroit by the Detroit Puppet Theater, sponsored by the Detroit Institute of Arts and The Detroit News. This performance highlighted the entire festival with its brilliant and clever satire on piano players — a hilarious fist puppet presentation of a piano player who is finally gobbled up by his own animated piano. This was an entirely new twist (a Steven's twist is always original) to the ever-increasing vaudeville acts of the popular marionette pianist. The audience was in hysterics and Steve was exhausted. Added to this sparkling bit was their charming act of the puppets playing at being Kukla and Ollie complete with Olga in front of the proscenium as Fran. The evening was climaxed by the ever-popular "The Toymaker," whose simplicity and powerful message of brotherhood never fails to stir the emotions of an audience. "The Toymaker" stands high on the recommended list of films for the United Nations and The World Council of Christian Education.

Much credit for the success of the Festival goes to a number of hard working people some of which were Fern Zwickey, Vernone Tracey, Clarissa Yaeger, Dave Gibson, and the staff of the Detroit Institute of Arts.

# Red Ridinghood and Coca Cola Choir

Budd L. Gambee

The Cairo Women's Club offers about as cosmopolitan an audience as is to be found in Egypt. Its members include not only prominent Egyptian women - Moslems, Christians and Jews - but Americans, British, French, and representatives of most of the countries of Europe and the Middle East as well. It is a veritable ladies auxiliary of the United Nations. Naturally we were honored to be asked to give our puppet show "Little Red Riding Hood" for the Christmas party of so distinguished a group, and to share billing with so august a body as the Choir of the Episcopal Cathedral.

Our puppet stage had been made of odds and ends of black-painted wood and purple sateen with highly funereal results, so we loaded it with garlands of Egyptian pepper berries, which pass for holly, and put in an early appearance at the Club's headquarters on the Midan\* Mustapha Kamal.

We set up our stage next to the Christmas tree and proceeded to try out the tape recorder, which responded as usual - that is, it wouldn't work. At best, a woman's club is a poor place to find an electrician, and the only agency we knew which could help us was closed for that lengthy noonday break characteristic of the Egyptian business world. As the electrical shop would not open until about 15 minutes before we went on, we appealed to Dr. Bailey of the American Mission in Cairo, who produced an ancient transformer and switched its wires in such a way that central Cairo's 110-volts were somehow doubled to meet the demands of our 220-volt tape recorder.

Performing a puppet show before a large and restive audience of fashionably dressed club women may not be

the most rewarding occupation in the world, but Red Riding Hood flaunted her Christmassy cloak with elan and the final curtain came down - after several descents in the wrong places - to gratifying acclaim.

Following our act we waited expectantly backstage for the entrance of the Cathedral choir. A side door opened and the Vicar led in his band of deady earnest British choristers, each singing lustily the old English carols, and each carrying a lighted candle stuck in the top of an oh-so-American Coca Cola bottle!

Put it down to the Christmas Spirit that no one laughed at this amusing combination of British tradition and Amercian enterprise, and their offering too was received with well-merited acclaim. We will not soon forget our Christmas with the Coca Cola Choir.

\* "Square" or Traffic Circle" in English.

## Black Light

Jero Magon

"But, ah, my foes, and oh, my friends - It gives a lovely light."

-Edna St. Vincent Millay

A row of dancing figures on a gaily-colored stage. Suddenly all lights are extinguished, but, on the darkened stage, we continue to see the dancing figures in their glowing, luminous costumes.

The setting is a rural landscape. The scene ends in a blackout. Instantaneously, on the darkened stage, the scene is transformed into a church interior, the stained-glass windows glowing with an unearthly radiance. No curtains have been pulled; no scenery has been moved. The trans-



formation has been accomplished in the twinkling of an eye. The actors appear — they, too, glow with a magic brilliance.

How are these miracles of "lightness light" accomplished? How can objects in the dark be made visible to an audience?

The answer is "Black Light."

There are two kinds of black radiance: fluorescent and phosphorescent light.

In the first type, the material is treated with special paints or dyes. These pigments are invisible to the eye under ordinary light. However, when the sensitized material is subjected to ultra-violet light, the parts that have been treated with the special paint or dye will glow with brilliant luminosity.

We all know that a glass prism placed in a beam of sunlight will break up the beam into the different colors of the rainbow. This spectrum is limited to one octave of wave length of radiation, or those colors which lie between the two extremes of deep red and deep violet. The various colors are produced simply by a difference in wave lengths.

The strange radiation that produces black light is a species of long-wave ultra-violet light.

Without going into the physics of the generation of black light radiation, let it suffice to say that the various waves of ultra-violet - near, middle, and far - may be separated by a quartz prism, just as a glass prism separates the various waves of visible light.

Black light may be produced by the passage of electricity between two pieces of carbon, as in the carbon arc lamp, or through mercury vapor in a quartz tube, as in the modern sun lamp.

For the stage, it would be more practical to use an ultra violet filter, placed in front of a spotlight of sufficient voltage (at least 350 watts) to

screen out the ordinary light and bring out the black light. "Stroblite," invented by Alexander Strobl, is one of the commercial applications of black light suitable for the stage.

Another type of black light involves the use of self-luminous or phosphorescent pigments. If a costume, a prop, or a setting is treated with phosphorescent dyes or paints, and excited or charged by exposure to daylight or ordinary artificial light, the material will be luminous after the light has been cut off. It should be noted that this type of phosphorescence will continue for only a few minutes.

A word of caution: an audience does not enjoy watching a dark stage for more than a brief interval. Black light is an arresting, effective medium, but it should be used sparingly. Have fun with black light magic, but don't let it steal the show!

## We'll Be There

Nan Owen

In recreation centers, in True Blue Clubs, on television, and in the schools — the St. Petersburg Junior League Puppeteers are bringing new vistas of entertainment and knowledge to the children of their community. The response of their eager, inquiring minds (though sometime a trifle boisterous and overwhelming) is more than adequate compensation for time and effort involved.

Last July eleven girls set out for the summer recreation centers in the city. They were laden down with all kinds of paraphernalia from needles to glue, which the League furnished gratis. The children fell to with delight and zeal. They made animals, Indians, boys, girls and some ingenious creations — all from socks and paper bags with buttons, yarn, crayon, pipe cleaners and miscellaneous scraps for trimming.

The League girls furnished advice and consultation while the children freely used their imaginations and love of doing things themselves. The puppets may have been a little lumpy and crooked, perhaps a trifle grubby, but they evoked fierce pride from their owners. Stages of cardboard boxes were then put up and the puppets were put through their paces in stories concocted by the youngsters.

Feeling they had done a good summer's work, the League Puppeteers met to compare notes, only to find that they had another new experience in store for them. The radio committee had purchased a series of five films for television and wanted a skit with puppets to precede them. The films were a series on Symphony Orchestras to prepare the children for the concert which the league was planning to sponsor in the fall.

Some girls auditioned for the voices and then spent hours rehearsing and taping the shows. Others started on the three puppets needed for the telecasts. Much work on colors and shading was done — and then redone — before the puppets were ready for their debut. Soon Tommy, Tina and Metro Gnome became familiar figures to the children of St. Petersburg.

The beginning of school also meant back to troupng for the Puppeteers. "The Cook and the Mischievous Mouse," a script obtained from AJLA, will entertain about 15,000 children in 25 schools before the year is over. This is the twelfth year the League has trouped a live show to the schools.

During the year the Puppeteers will give a series of lectures before True Blue Clubs. These will tell the different ways of making puppets and the manipulation of them.

Though the girls may be limp and exhausted when the year is over, they'll come back for more as long as the kids crowd eagerly around and ask about next year. As long as the children are interested — we'll be there!

## Kuklapolitans

Jack Mabley, in T. V. TAB, expresses so ably the sentiment of all of us toward Kukla, Fran and Ollie, that we quote the following from him:

"On the day Kukla, Fran and Ollie returned to the air this fall, we herded the kids in front of the TV set, broke the tragic news that the baseball telecast had pre-empted Captain Video, and turned on KFO.

"We were delighted to find evidence in one 15-minute show that this year Burr Tillstrom is going to do the shows he knows and does best—that is, whatever he happens to feel like doing five minutes before air-time.

"The return to the old-time KFO was one of the pleasantest events of the TV year. We have sometimes been accused of a jaundiced outlook toward television, but can a practicing parent work up a lather of enthusiasm over a network which has room for Pinky Lee five night a week but has no place for Kukla, Fran and Ollie even one a week?

"Most of the children's shows wiggle as much as the members of their audience. KFO is concerned with the child's mind and manners, and thus is at a disadvantage in competing with the Pinky Lees and Howdy Doodys. We would like to express our gratitude to ABC for providing a home for this show which will never compromise its integrity."

## DIRECTORY CORRECTION

Marjorie Batchelder McPharlin, N. Mexico, to Rancho de San Sebastian, Santa Fe, New Mexico.

Clarissa Yaeger, Michigan, to Eastlawn Ave., instead of Westlawn.

# Report from the President

Alan Gilmore

## Introduction

Your council has really been busy this year and I'm happy to report that things are going along nicely. I feel very fortunate to have such a fine council to work with. They are full of enthusiasm and most co-operative in every way.

## Plans for 1955 Festival

Archie Elliott has done a wonderful job in locating a Festival site that sounds just right. Bowling Green is centrally located, the physical facilities are exceptionally good and the prices are reasonable. As Festival Chairman, Archie already has many of the details worked out and he and Vivian Michael and Lewis Parsons met at Bowling Green on September 25 to start getting the workshop organized. As mentioned in the last PJ this is quite a change from anything that has been tried before. We feel that through a workshop more members will be able to get direct help about things they are particularly interested in. The more we get into the subject of workshop the more interesting it sounds - new ideas keep popping up and I'm sure that even the "old timers" are going to find demonstrations of certain facets of puppetry that they have not explored. We all tend to get more or less in to a rut and it will be very stimulating to see the work of so many other puppeteers. I'm sure we will all go home eager to get to the shop or on the bridge or behind the curtain to try out some new idea.

## Bids for 1956 Festival

We have also been working on possible sites for future Festivals. We hope to be able to present several invitations to the membership at Bowling Green. For several years the pos-

sibility of picking sites for two years in advance has been discussed but we have not had enough invitations (sometimes none) to do this. Perhaps we can this time. The business of picking Festival sites requires not only a good location and satisfactory facilities, but most important, a person or group who will accept the responsibility of running the Festival. We will be happy to present invitations to the membership from any person or group that can meet the necessary qualifications. If you want any information regarding Festival bids just drop me a line.

## Membership

You have received one of the new membership application folders with this issue of the PJ. We hope that each member can make use of at least one so we can build the membership up to "1000 or more in 54." I feel certain that there are lots of people who would have just as much fun belonging to P of A as we all do but either don't know about it or are timid about joining. You all must know someone who is just as "nutty" about puppets as we are but who doesn't belong to P of A. Invite them to join — they'll appreciate it. How about your local library? The PJ would make a fine addition to their files. Why not give them a membership for a year? After they have had it for a year I'll bet they will not be without it again. Remember - puppeteers have more fun than anyone - so let's let some more people in on the fun!

The P of A is indebted to Helen and Jon Broc for the layout of the folders.

Start planning now for the Bowling Green Festival. We are all going to have a grand time. See you there!



# PUPPET PARADE

(see photo section)

## DETROIT EXHIBITION

The facilities of the gallery rooms plus the added advantage of the educational section of the gallery offered opportunity for an unusually artistic showing of puppets, reminiscent of the 1936 exhibition. In addition to the historic collection described elsewhere, the Detroit and Toronto Guilds combined to exhibit puppets from their membership and filled rooms and corridors with a splendid array of all types of puppets.

Charles Finger, a member of the Detroit Guild (on the stepladder) and Laverne Finger, below were in charge of hanging the exhibit. Here Fern Zwickey (left) who succeeds in being everywhere at one time, and Eve Sheldon, do a last minute bit of "bossing" as Dave Gibson's puppets are being arranged.

We can't mention the names of all the people who worked to make this Festival such a tremendous success, but let this be a "thank you" from the entire P of A for a job well done . . . and a plea for more organized Guilds . . . to promote puppetry for their own sakes and to strengthen the P of A. The P of A is truly grateful for groups like the Detroit and Toronto Guilds.

## GILLY IS MY NAME

"Gilly Is My Name," the delightful puppet play by Alfred Wallace, after a long run with the St. Petersburg Junior League, was finally retired in favor of a new play, "The Cook And The Mischievous Mouse," but not until it had thrilled thousands of youngsters. Playing to all the elementary

schools in the area was quite an experience to the eleven girls who built and produced this lively tale.

A full page spread in the ST. PETERSBURG TIMES, under the title "Puppets Win Moppets," gave high praise to the activities of the St. Petersburg Junior League; "Gilly's name has never been up in lights, his profile won't bear comparison with that of John Barrymore, and his on stage performances in all probability won't merit an Oscar, but there are fewer thespian-type heroes better known to local youngsters than Gilly the Ghost, the infinitesimal star of the Junior League's 'Gilly Is My Name'."

Loading the trailer are, left to right, Mrs. Joseph Bilkington, Mrs. Richard Knowling, Mrs. Sam Owen, Mrs. Arthur Applegard, Mrs. Halsey Ford and Mrs. Edwin Gresh.

Working with puppets, Mrs. Richard Winning, Mrs. Joseph Pilkington, Mrs. W. S. Belcher and Mrs. Richard Knowling.

## STEVENS—ROSE MARIONETTE

This marionette was designed for use in one of the P of A Institutes. Although it embodies all the qualities necessary to construct a marionette of professional quality, it still is not beyond the reach of an amateur who possesses patience and some skill working with wood. It is a perfectly constructed, well balanced figure, drawn to exact proportions. Manipulates best with paddle type control illustrated.

If you have drawings of puppets, stages, gimmicks or what have you, we will continue this section. What have you to offer?

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Detroit Exhibition



Gilly Is My Name



# INSTRUCTIONS FOR MAKING A MAMMETTE

Designed by

Norman and Ruth

**Body:** May be used as is or rounded and shaped to suit. The upper and lower joints should be rounded to preserve shape when joint is bent.

**Pattern:** Do not cut up this design. Use it as a pattern to cut out all body parts of cardboard, and trace on wood for cutting. Cut upper and lower leg and arm as one until shaped. Then separate and cut as indicated. Use either male or woman's foot.

**Neck:** Pack plastic wood around joint of large screw eye to prevent slipping. Plastic wood may be filled in with plastic wood after joining.

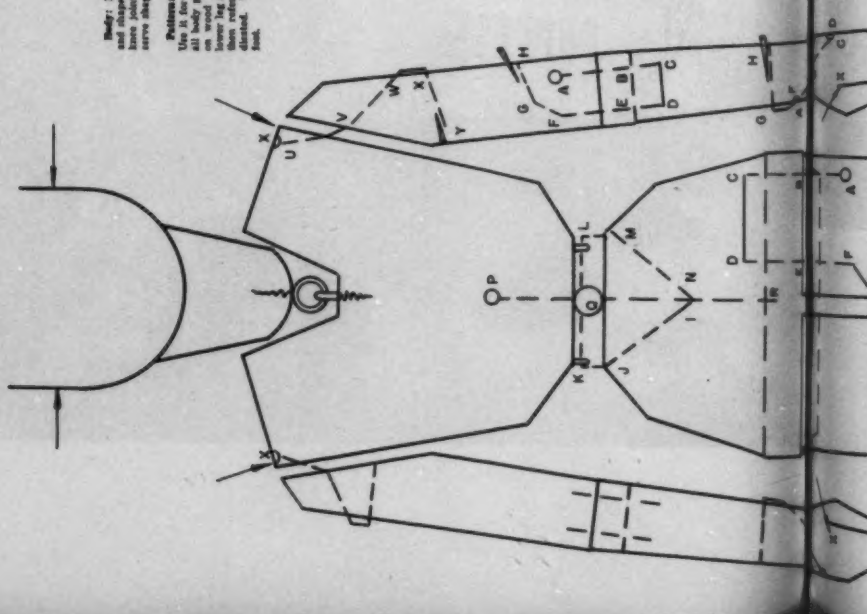
**String joints:** For all joints, tie knot in one end of heavy cord. Dip other end in styrofoam cement, point and dry for strength. Knot at center of joint. Knot must extend into hole through which cord is string.

**Hip, Knee, Ankle, Elbow and Wrist joints:** Cut cardboard at A, B, C, D, E, F, G, and H. Inset band at A. Pull string until snug, but so joint works freely. Pound round footpick in at G, break off and cut string.

**Waist:** String through F, Q, R, S, and T. Knot at F. Tuckback at T. String through X, Y, and screw eye at G. Knot at Y. Sew H and K to end together. Q is a wooden band.

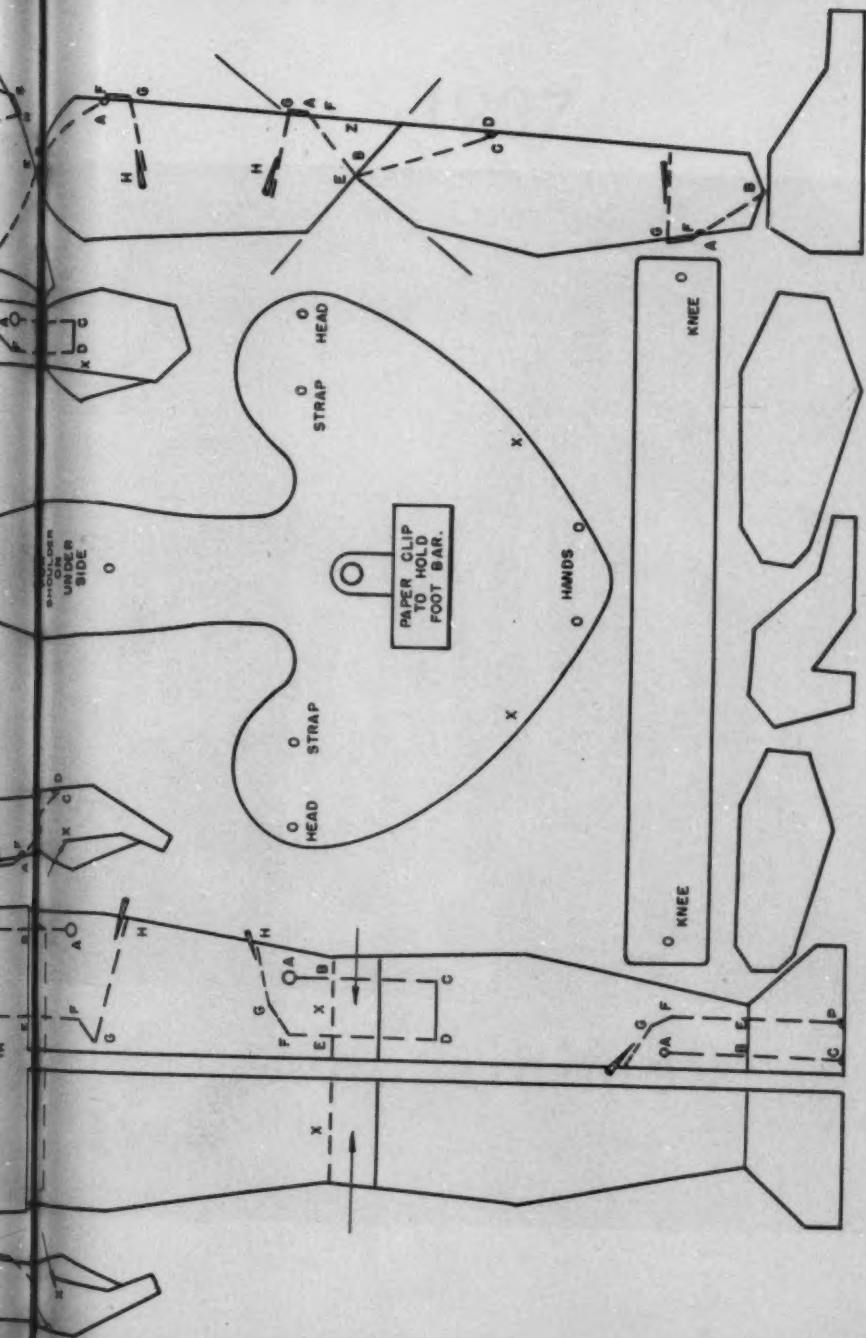
**Shoulder:** String through U, V, W, X, and Y. Join arm and shoulder to torso body and arm. Knot at U. Tuckback at Y.

**Shoulder Bandwidths:** Cut center of M back piece. Round back bands for strings at points indicated. Attach woven rib line strings at the 9 points indicated by dots. Attach to torso as indicated by dots. Turn over and adjust band shoulder and back strings to equal tension. Shoulder string is to equal tension from leg through control to right. Turn all leg and back strings. Have little slack in leg strings if leg bar is used. In case bar is not used, having strings at knee, back, waist strings at W, and cast paper clip.



BACK

FRONT  
SIDE



SHOULDER  
ON  
UNDER  
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PAPER CLIP  
TO HOLD  
FOOT BAR.

KNEE

KNEE



## Reminiscence



1937





Rehearsal



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## REMINISCENCES—1937

At a time when tributes are being paid to Paul McPharlin and P of A history is being revived, we hope to be forgiven for being a bit nostalgic . . . in our "morgue" we discovered these two pictures, formerly printed in the 1937 YEARBOOK . . . Martin Stevens, as he opens the first P of A Festival in Cincinnati at the Hotel Gibson, and Burr Tillstrom with two of his finger puppets which he operated so delightfully at the same Festival.

May we remind you in passing that the P of A has been held together through many ups and downs by members like those who have stayed loyal to the P of A throughout the years. This loyalty, which we can't

explain . . . but it must be something deep down in the hearts . . . is what makes the P of A such a wonderful organization.

## REHEARSAL

Dave Gibson, who was Program Chairman of the Festival, presented on the Friday program a "rehearsal" of "The Friendly Forest," a community chest drive theme which he wrote and directed. Dave conducted the "back stage" rehearsal, calling attention to the acting, manner of direction, principles of general production, etc. Working with him were, left to right, Shirley Sklar, Jane Niblett and Patricia Matthai, members of the Guild. Puppets were by Dave.

## Guignol

Edith Serrell

A few years ago, while in Paris, I passed through the Tuilerie gardens just before the traditional puppet-show was to begin. Children were gathering around the rustic enclosure waiting for the bell and the call of the announcer. As I happened to have in my bag a hand-puppet Mickey Mouse I took it out, made him appear over the hedge and speak to them. At once there was great excitement. Mickey was recognized from the movies. "Oh, c'est Mickey. Bonjour Meekay" And a lively conversation followed. But just then the professional puppeteer came out, and saw that his audience was being stolen away from him. Pointing an accusing finger he said, though with a smile, "Meekay, American, go home."

Mickey waved a reluctant good-bye. "Adieu, adieu Meekay" said the children. And one little boy added, "Nous t'aimons toujours." "Je vous aime,

Je vous adore," responded Mickey with an all-embracing gesture, speaking for America, for we do love Guignol. He never grows old. His repertoire has endless variety and freshness. The shows started in Lyon some time before the French revolution, when a boy called Laurent Mourguet began improvising from his window for the entertainment of children in the street. He opened and closed his shutters for change of scenes. As his audience grew, so did his plays. At first there was only one puppet, the internationally famous Polichinelle (Punch in English, Pulcinello in Italian). Then, stimulated by appreciation, young Mourguet originated new characters: Gnafron, supposed to be a simpleton, but often showing sudden and unexpected astuteness; Madelon, the girl friend, and of course the much abused and frustrated Gendarme, the policeman in the three-cornered hat. Later

came the Devil, bright red, with a shining pitch-fork, and a few more versatile characters to give him plenty of scope. All are consistent in character and costume, but, unlike the English Punch and Judy, quite unpredictable in action. Nobody can ever tell what Guignol is going to do next. We can only feel sure that through all adventures or misadventures he will make us laugh. He is more likely to overcome his adversaries by force of wit than by force of anything else, though he does, once

in a while, use a big stick to reinforce argument. Essentially he is not brutal. The gallows or the gun do not interest him too much, and he would rather have a good dinner as a reward of valor than see his enemy in torture.

By virtue of being natural Guignol has proved to be a good medium for the teaching of French. Long ago old Plato said so: "Whatever does not strike the imagination and hold the interest has no hold upon the mind." Guignol strikes and holds like mad.

## Here and There

Puppeteer Elek Hartman must have put on an extraordinary 10-minute puppet show, "The Birthday Present," at the Mineola, New York, Fair and Industrial Exposition. It was given twice daily in the only tent that Hazel, the hurricane, tried to enter and in consequence the only tent that blew down.

We're always getting conflicting reports which often leave us strangely confused. Quoted in *THE STAGE*, September 9, 1954, is a story from *THE PUPPETRY JOURNAL* — "this ambitious society (Puppeteers of America) which has a membership of roughly 600, enthusiastically agreed on a drive to try to put that total up to 1000 before the year is out . . ." On top of this, we receive a letter from Lorain, Ohio, suggesting that the Puppeteers of America are practically unknown. In the same letter is an idea that might be worked — some blue and silver stickers to be pasted in library books where the beginner in puppetry would be sure to see the name Puppeteers of America.

We received an interesting account of the activities of the writer of the letter, Mrs. Erich Melchior. She has been making puppets for a number of years. She and her father Johann

Hahn give many shows for PTA's and school organizations around Lorain. Incidentally, in the newspaper article we find this quote. "Until the past year she has been obtaining all of her information from the public libraries, but now as a member of the Puppeteers of America, she finds much enjoyment and aid. National Festivals are held annually . . ." We were interested in this typographical faux pas. On thinking it over, we believe that there might be some truth in it especially for those who do all the planning and the work.

Incidentally the *STAGE* gave a nice account of the McPharlin Collection and the Detroit Theater Project — quoted from the *PUPPETRY JOURNAL*.

We see that the Salzburg Marionettes are on the march again with such productions as "Snow White and the Seven Dwarfs" and the "Fledermaus." Don't miss them.

What about applying for a Ford Foundation Fellowship to do work in puppetry? Caroline Lutz sends us word that Florence Akana, a teacher from the Honolulu public schools, has been granted one. Her Oriental background and artistic talents as well as her outstanding work in Speech aided



her in obtaining the grant.

I suppose you know that Pauline Benton and Arvo Wirto conducted a workshop and gave superlative shows at the Academy of Art in Honolulu during the month of February, 1954.

What in the world would the toy makers do without the proverbial space characters or puppets for a manufacturing theme? We are amazed at the toymaker's variety of selections in the puppet world all geared for the nursery and the playroom — hand puppets of tigers, lions, pigs, foxes, cats, bears, bully dogs, monkeys and Punch and Judy sets. Added to last years large group of marionettes we find this year dragons, break-away skeletons, fairies, legendary figures, such as Robin Hood, and Mexican burros. Some of these toys will no doubt be the inspiration for our future famous puppeteers.

We note with regret a column in the New York Times, Thursday, November 4, 1954, that Baird's Puppets have been dropped by CBS "Morning Show." We have no further information.

Did you see Perry Como's musical number "The Shoemaker Song" on Friday, September 24 on CBS? If you did, you recognized Frank Paris's marionette.

Don't know whether you've read Richard Southern's new book "Changeable Scenery in the British Theatre," published by Farber and Farber. If so, you have studied with interest the pages 188-189 (with photos) on Powri's 18th Century puppet Theatre. Also there's Price's "Journey by Junk" about the doctor puppet creator on an island in the inland sea.

"Variety" predicted in October of this year that the agile French nightclub foursome calling itself George La Faye and Co, who make a practice of working in the dark and dealing in the disembodied would make a good bet for offbeat spotting

in the United States "nitteries." The magazine was right. The four performers making up the company: George La Faye, his wife Michele, Rene Coquerelle, and Jacque Raynaud just opened at New York's Blue Angel nightclub. The audience found a strange act, comic and abstract, but comprehensible. Here is something really different, perhaps reminiscent of Yves Joly. The act starts with a nearly life-sized puppet cellist confronting his pulsating cello. The maestro whose face reminds one of Cyrano — all nose — nods to his instrument. The cello nods back and two huge disembodied hands come out of the black to caress it. With a flurry of pistol shouts the cellists routs the hands. But there is no soft recital as the audience expects. Instead the cello, indignant at this unfeeling disruption, disintegrates into a band of angry butterflies which buzz menacingly about the cellist. This is followed by a courtship of a tophat and a feather boa. See you at the Blue Angel! (This is not a paid advertisement.)

We see among the films listed in "Saturday Review," November 12, 1954, is "Kumak, the Sleepy Hunter" (13 minute, color), a puppet film based on an ancient legend different from our stories in which everyone lives happily ever after. This film tells the story about a lazy Eskimo boy who can't catch anything not even a wife. One day rescuing a magic man, he is given great powers. He becomes a great hunter, and catches more seals than anyone else. He even catches and marries the prettiest Eskimo girl in the village. But eventually his wife vexes him into telling the story of his success whereupon his magic power is taken away; he catches no more seals, and his wife runs away. Poor Kumak becomes his former sleepy, lazy self. Very young children will love the handsomely created puppets and the

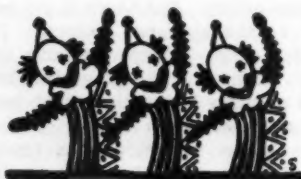
older children and adults will appreciate its achievement and sophistication. This film is the creation of Alma Duncan and Audrey McLaren, two Canadians who formerly worked with the National Film Board in Ottawa. It is available for rental and purchase from Film Images, 1860 Broadway, New York 23, New York.

Puppeteers are always hard workers, so we're not surprised to see in a recent McCall's that the Junior League of Memphis, Tennessee, has teamed up with the local PTA'S to try to assure that city of an educational TV station — first in the mid South. The League pioneered for the

station and gave \$5000. They have promised that the whole League membership will buy its quarterly program listing. The girls are now readying their puppets and childrens' theater for constant TV use.

Pauline Benton writes of her recent visit to the great Bunraki in Japan during July, and brought back a prize Bunraki, a charming woman, complete with bamboo stand, who demonstrates the possibilities of the three person body manipulation.

Laurels to Milton Halpert who keeps his puppet eye peeled for these puppet tidbits. Wish there were more like Milton!



## Ask Us Another

(By the Journal Editors)

**QUESTION . . .** I'm having "fish line" trouble! If I buy the cheap cotton line it knots . . . the nylon is so expensive. Can you suggest a substitute?

**ANSWER . . .** Sorry, I can not. No other cord seems to have the required strength and durability. Write to Ashaway Line and Twine Mfg. Co., Ashaway, R. I. They have had 9 pound black nylon casting line in 1000 yard remnants. Both Roses and Stevens have used it and recommend it highly.

**QUESTION . . .** I have read Anne Thurman's article on choreography but HOW does she find suitable records? I have exhausted both the local dealer's and my own patience, but the records never seem just right. I am not a musician.

**ANSWER . . .** In the final analysis, you will have to use Anne's method, and try to combine the movement of

the puppet and the record. However, the P. of A. pamphlet by Lewis Parsons (35¢ from the JOURNAL) is the logical starting point. Lewis has classified hundreds of records and recommends for specific uses, only those that have been tried and found adaptable. No one who uses music with their show can afford to be without it . . . it is complete in every detail.

**QUESTION . . .** At the Fest in Dartmouth, I saw some puppets that had real doll eyes. Where can I buy them and what is the best method of inserting them into the plastic wood.

**ANSWER . . .** Larger department stores maintain "doll hospitals" in their toy shops, and will carry spare parts for the repair of sick dolls. If not obtainable there, write to: Glass, Wire and Supply Co., 296 Broadway, New York 7, N. Y. State requirements, size etc. I know one puppeteer who

places the eyes in the mold and packs the plastic wood around them, cleans up with a carving knife. Seems easier to check the size and location carefully with your model, cast as usual and then cut away space to insert eyes — insert from back through hole in top of head and pack with plastic wood. After all, is it really worth the trouble? Does it actually add a lot?

**QUESTION . . .** Some one suggested air plane dope for painting puppet heads. I remember Margo Rose specified oil paint at Institute. Is there any advantage in dope?

**ANSWER . . .** Dope (which is really a fast drying lacquer) will work. Use the kind found in model airplane shops or regular lacquer. Buy plenty of thinner for thinning and cleaning brushes. Type of paint is largely a matter of choice. Advantage of lacquer is its fast drying quality. Thin excessively and give many coats. This can be done at intervals of a few minutes. Mistakes can be repaired quickly. Blends easily and can be used on a palette like oils if you work quickly. Add some powdered pumice (from your paint store) to prevent excessive shine . . . quantity determined by experience. It also helps to smooth inequalities in surface.

**QUESTION . . .** Is there any company that specializes in publishing puppet plays? We are desperate for new plays.

**ANSWER . . .** No, unfortunately! Most play publishers list a limited number but you are almost forced to write your own. Not too bad an idea, if you stop to consider that your play must be adapted to your style of puppets and your style of production. It should express you. A list of puppet plays has been compiled by Alfred Wallace and is obtainable from your P of A Executive Secretary for 25¢. Many of these are out of print but still obtainable through your library. Remember though, that even the best

play ever written may need to be greatly changed and adapted to fit your situation.

Occasionally, a play written for people can be adapted. Trace the action through the script and see if there is plenty of "puppet business" in it. Puppets must do something besides say lines . . . a puppet play is based on action. If the action is peculiar to puppets rather than humans, it may be the basis of a good puppet script. Cut speeches to a minimum, try out a scene entirely without words. If it tells the story effectively chances are that it is worth adapting. A script that "clicks" is the result of many changes. Don't actually write the script until you have had a couple dozen rehearsals, some of these before friends honest enough to be critical.

**QUESTION . . .** We are doing an elaborate production requiring unusual costuming, gold and silver cloth, sequined and jeweled material. I have been told that there are companies specializing in such material, but where are they?

**ANSWER . . .** Dazian's, Inc., 142 W. 44th St., New York City, specializes in theatrical costume material, including novelty trimmings. State your needs as definitely as possible and I am sure they will send you samples. For large buyers, they have a catalog with full sample line. Maraham Fabric Corporation, 130 W. 46th St., N. Y. City and Lester, LTD., 14 W. Lake St., Chicago 1, Illinois, carry theatrical supplies and will send you list of current stock.

**QUESTION . . .** I have just finished my fourth marionette. I showed them at a party the other night and a friend offered to help me get them on TV. She is a good friend of the head of our station so I am sure it will go through. But, in the meantime, I'm scared. What can I do to be sure I will have a successful program? I need all the advice you can give me.

**ANSWER . . .** I answered this one

by mail, but the fact that the questioner took the answer in such good spirits and acted accordingly, prompts me to answer this one in the column also. I've had a half dozen similar letters this year.

TV is a grueling and discouraging field to start in. Puppeteers like Bill Baird, with a life time of experience, find it a rugged life . . . building shows which must suit directors and sponsors alike, and at the same time appeal to the public. There have been "ups and downs" in the astounding career of even Burr Tillstrom. It

takes a knowledge of the theater, acting, showmanship, and a dozen other qualifications for a successful TV career. These are not usually found in the beginner who has "made four marionettes" and has entertained friends successfully.

The answer to this question and others like it, harsh as it may seem, was "Thank them for the offer and graciously refuse it." The chances are ninety nine out of one hundred that you are not ready for it. If you are, you are a genius. Go to it!

## Hansel and Gretel

**This movie has been the subject of much controversy. We hope to carry the opinions of other theater reviewers in the next issue.**

Myerberg's long awaited "Hansel and Gretel," produced in technicolor, finally made its debut in New York and was heralded by VARIETY with the following review:

"It's been quite a while since anyone bothered making a direct pitch for the moppet trade via that trickiest of all media, the puppet picture. Now Michael Myerberg has filled the void with "Hansel and Gretel," a skillfully produced and wholly delightful puppet version of Humperdinck's tuneful opera of the same title.

"Unless youngsters of today are too preoccupied with space cadet yarns to find enjoyment in simple musical fables such as this, "Hansel and Gretel" can't fail to charm its way into the hearts of many millions. Here is the answer to all those parents and educators who complain that Hollywood ignores the young.

"Done in exquisite Technicolor that underscores the great craftsmanship that has gone into this film, "Hansel and Gretel" is unusual not only for

the tasteful and imaginative way in which it tackled its subject but also for the "actors" themselves. The Myerberg puppets — he calls them "Kinemins" — are a triumph in themselves.

"For one, in decided contrast to other puppets used in films in the past, the Myerberg figures are pleasing to the eye, even beautiful. They're capable of changing their facial expressions and do, too, with very good effects. Their movements appear awkward and jerky at times, but on the whole they have remarkable grace and convey the kind of realism not achieved before. The credit goes to Myerberg and sculptor-painter James Summers who designed them. If the merits of "Hansel and Gretel" are high, the Kinemins themselves have considerable exploitation value that ought not to be overlooked by exhibitors.

"The fairy tale and the Humperdinck music are the perfect subject for a puppet film and the production makes the best possible use of its opportunities. It has visual beauty, but it has also movement, and music and, from the younger set's point of view, some lively excitement in the form of the witch Rosina Rubylips who looms, but

without the customary emphasis on horror. Here again, the fine moulding of the Kinemins and the deft execution of the staging help to make the story come alive without overemphasis on the more frightening part of the tale.

"Every character in the film is a puppet. They take on an added human quality via the voices which, wisely, haven't been distorted but come through much as they would in the opera. Constance Brigham does herself proud in the double role of Hansel and Gretel; Anna Russell excels as the witch; Mildred Dunnock is perfectly cast as the mother and Frank Rogier does wonders with the voice of the father.

"As the Sandman, Delbert Anderson gives aural support to one of the most charming scenes in the picture. Helen Boatright is just fine as the Dew Fairy, and the Apollo Boys' Choir

sounds fresh and beautiful. John Paul's direction is faultless, seeing to it that the transition from stage to screen is smooth and expert in its feel for the necessary balances.

"Padriac Colum, well-known Irish poet-playwright, did the screen adaptation of the play, making the dialog fit the simplicity of the situations and brightening it with occasional touches of humor. A 60-piece symphony orchestra plays the Humperdinck score under Franz Allers' firm batoning.

"Humperdinck's opera has been a favorite all over the world for many years. In bringing it to the screen with such a fine sense for the demands of the medium, Myerberg deserves a vote of thanks from millions of youngsters who can't get to an opera house. If he cleans up with it, it'll be a just reward for a job well done."

Hift.

## Wolo

Puppeteer Wolo, whose "World of Wolo" has just finished a run on KPIX, will be the first Bay Area television artist to hit the television screens in full color with his own show if San Francisco's first color film series is accepted on the TV market.

Revolving about princesses, witches, dragons and the like, the "World of Wolo" fairy tales — premiered by New Albion Films of San Francisco — are intended primarily for children. But they are just as certain to appeal to an adult audience both for the Old World charm faithfully attained in story and miniature sets by Wolo and his producer, Helen Sherbon.

Wolo is a renowned creator of puppets with personality (65 are used in "World of Wolo"), a gifted muralist and writer of children's books. He was christened a Baron (Baron Wolff Er-

hardt Anton Georg Trutschler Von Falkenstein), born in a castle (his family's ancestral home in Germany), educated in Switzerland, began life in America as a fry cook (he poured pancake batter in the shape of his customer's initials), is shy of people in batches over two, drives a Model A Ford named "Amanda" and, though sponsored by a shoe company, hasn't had a shoe on in 15 years. He wears sandals.





# Creative Expression

Rod Young

Many puppet books and articles follow the pattern of the trustworthy kitchen cook-book. Here, for instance, is a model paragraph from the "Puppet Cook Book:"

## Paper Mache Head

Model clay head. Tear newspaper into strips one inch square. Saturate strips in creamy mixture of flour and water. Cover head completely with paper strips. Apply six layers paper. Set aside and let dry. Cut head in two parts. Remove clay. Attach halves by applying more saturated paper strips. Let dry. Paint.

"Mercy," cries Mrs. Beandish of the Society for the Furtherance of Artistic Culture, "I will never mess up my kitchen with saturated creamy strips of newspaper!" Mrs. Beandish had been inspired. She had just returned from the town library loaded down with puppet how-to-do-it-books. But, saturated paper strips? In her spotless kitchen? Never! It is a shame that Mrs. Beandish breathed her last gasp of puppet enthusiasm as she returned her books to the library and took out all the basketweaving literature on hand. Mrs. Beandish did not know that to make a puppet you do not always have to make a mess, with or without saturated paper strips.

Are you like Mrs. Beandish? You may happen to choose one of these ultra-technical books, or vainly try to digest an article dealing with synthesis in puppetry, or meet an egotistical professional puppeteer who makes it all sound so complicated you will decide that after all, basket-weaving should be your forte. Don't give up the fight! Remember that there are ordinary people like you all over the

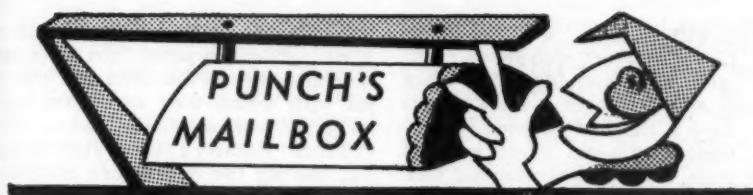
country who live, love, work and play with puppets.

Invest your own innate qualities and capabilities, your own knowledge and skill in the job. Throw away the directions and experiment! Maintain a flexible attitude and keep your good sense of humor handy for emergencies.

It took days and months of experimentation before any of the so-called "experts" could cast a perfect head in plastic wood . . . or even develop the original cast. It is folly to believe that the average person can successfully achieve a perfect head the first time.

So, don't give up, Mrs. Beandish! There may be simpler ways of creating acceptable results. That's your problem! Start at the beginning . . . make the simplest puppet you can create from the simplest materials you can find. Make that puppet well, — bring it to life, and you will enjoy the satisfaction that comes from seeing the results of your own creative ability.

We all know, or should know, that puppetry is not an easy profession, one to be entered into casually as a means of making a living. Great satisfaction in experience and accomplishment can and will come from it. Enjoy the stimulation that comes from achievement. Whatever you do with puppets, try to make it a sparkling experience. Create a zestful experience for your audience and you are bound to create a wonderful living experience for yourself. If it be only for your family, your children or parents, remember that with puppets there are no rules. Experiment with what you have and what is best for you and your situation. Creative experience is a marvelous experience and wonderful fun to boot!



Rod Young—University of Richmond, P. O. Box 14, Richmond, Virginia

Whammo! As the letters fell from the mailbox, Mr. Punch popped behind his booth to show Judy, then bounced over to the Puppet Studios to show me. Pleased? You bet he was! Pleased as . . . well, pleased as anything.

Perhaps the most exciting recent event was the November Festival in Detroit staged by their Guild in cahoots with Toronto. In June the Detroiters elected Vernone Tracey new prexy. Fern Zwickey, who brought back an armload of puppets from Europe, visited Richard Richard at his marionette theatre in the Tuilleries and Anniki Setala Sundquist in Rovaniemi, Finland.

Roy Etherington is trouping for the Colemans; Phil Molby is with Merideth Bixby's troupe. Gary Jennings, assisted by Bea Schaffer, built two exciting shows this summer. Dave Gibson took over the editing job of the Detroit Newsletter.

Punch and I saw "A Star is Born" twice, and loved it. We were delighted at the glimpse of Bob Baker on the bridge manipulating those out of this worldish marionettes. Not in puppetania, but in the imaginative vein was "Brigadoon" and its fairytale simplicity in song and story. Mack Emmert wowed Longwood, Pa., audiences in a summer production of this show.

Advertising men at the Dollywood Studios, Amsterdam, the Netherlands, draw freely on imagination, taste and fantasy while using stop-action puppets for filmed commercials. TIME

magazine, commenting on the Myerberg film, Hansel and Gretel, didn't seem to like duplication of human form and feeling via puppetry. The old, old argument! MECHANIX TODAY for August contained an article on these "kinemans," as Michael Myerburg calls them.

Herb Scheffel, after tangling with Hurricane Edna, reports much pre-Christmas art activity. Keep your eyes open for several of his designs included in the Edna Markoe Greeting Cards line. Milton Halpert has spotted a new book, GROUP FUN, by Catherine Conway, covering finger, shadow, paper bag, ball puppets and marionettes, construction and manipulation.

Lea and Gia Wallace, after an exciting USO tour of Labrador, New Foundland and Greenland, have reopened their Village Dance and Puppet Center, 430 6th Avenue, N. Y. C. Shows weekly at the Club Cinema were highlights of October and November. The Brooklyn Academy of Music announces Saturday matinees for moppets December 18, January 15, February 26 and April 2. Gayle and Doug Anderson are among the acts to augment each show by the Peggy Bridge Marionettes. Salzburg Marionettes are booked around the East this season.

Basil Milovsoroff is traveling this fall and next spring for the Chicago School Assembly Service. Winter months will find him taking care of his own New England customers and



skiing with Georgia and the kids. The Leselli's report wonderful bookings until Thanksgiving when they opened at a department store where they have a ten year contract. Wow! Jim Menke, enthused about working with them, is doing a commercial shoe show with handpuppets.

The Junior Newsletter, edited by Jime Menke and Kathy Piper, who is now a freshman at Western College will resume publication as soon as news is sent in. Come on Juniors, live it up!

Mr. Punch took a quick hop around the nitespots and reeled back to report Sid Krofft at the Edgewater Beach Hotel, Chicago, in August and the Thunderbird, Las Vegas, in September. Walton and O'Rourke played the Biltmore Bowl, Los Angeles. Jimmy Shaw is currently with "Holiday on Ice." Martin and Florenz, the Martin Brothers, and the Peop-ettes all played the Palace in N. Y. The Marottes, hand puppets, played the Chez Gilles, Paris. "Lola Knight and Shadow" was playing in the East.

Puppetry in a loose sense, George LaFaye and Co. were at the Blue Angel, N. Y., in October. Three men and a woman dressed in black manipulate wierd figures accompanied by narration or record. Best part of act is "John and Marsha" routine using only a man's hat and a long, snakelike feather boa reacting to the quality of the voices on the record, obviously a romantic couple.

Salaci Puppets played at Liverpool, England in September. Renee Strange opened in August at the Empire, Glasgow. Yves Joly Troupe was active, their standout act a group of umbrellas enacting a lilting love drama on a black background. Phillip and Nicoli Knight, running weekly ads in VARIETY, successfully played the Apollo, N. Y., Latin Casino, Philadelphia, and are held over at the 500 Club, Atlantic City. Mr. Punch is punch-drunk with pleasure.

Charles J. Colta, although retired from active puppetry, has retained several swell marionettes and a Punch set with which they sometimes augment Christmas magic shows for children. Katheryn Hawn, Harrisburg, Pa., has for two years done Saturday shows at a department store with a faithful audience.

A new book, JAPANESE THEATRE IN HIGHLIGHT, a pictorial commentary by Frances Haan, has a wonderful one third on Bunraku. Marionette Theatre of the N.Y.C. Park Department brightened playgrounds in July and August. Bil and Cora Baird on vacation from the "Morning Show" in August, were seen via kinescope recordings. Look for the Bairds on one of Max Liebman's color TV extravaganzas. Exciting article about them in POPULAR SCIENCE, September. We would be interested in info about the "Adventures of Blinkey" on TV and radio in some areas. We were sorry to note that Bob Smith of "Howdy Doody" suffered a heart attack and was out of the picture for awhile this fall.

Dayton Allen, many characters, moved to C.B.S. and "Winky Dink." Norma and Dean Raymond, WBAP-TV, Fort Worth, were as surprised as their friends when twin girls arrived in September. "The Lifemenders" with Dick Strome, WFIL-TV, Philadelphia, is a popular panel show take-off. George Latshaw is in his third year for the Red Goose Merry-Go-Round TV show in Cleveland. Don and Ruth Gilpin finished six years with "Woody Willow" and triumphantly started their seventh over WSB-TV, Atlanta.

A new magazine, TAPE RECORDING, is available from Severena Park, Md. Yvonne Verlaine, Washington D. C., has a new taped hand puppet show. "The Galloping Gold Nuggets." Terry Root, Wichita, Kansas, is doing a one man, taped, modernized, original musical, "All the King's Gold."

His parents, the Bettisandi Marionettes, have switched to hand puppets for their fifth year of an advertising show for a local dairy. The Gilmores all aglow from success of their new show. Alan reports a puppeteers' party in Denver held by Lois Hurt. Hooray! A letter from Vera Pavey, Secretary of the British Puppet and Model Theatre Guild, relates that Owen Pavey, on duty with the British regular army, took a number of puppets and has been entertaining American units in Seoul.

Edith Serrell, amused that her recipe for making puppet heads "ran like Grandma's recipe for old fashioned cookies," is encouraged to hope that if she makes a nice batch, they might go like hot-cakes! After a hospitalizing bout with mono-nucleosis this summer, Dick Myers returned to his job with Olympus Films in Cincinnati.

Puppet Films, the Stevens-Wallace company, recently completed studio improvements that make it ideal. Their recent film, "Stop and Go, The Safety Twins," for the J. C. Penney Co., has met with such success that it is to be followed by another, "Stop and Go on a bicycle." The Stevens-Rose film "The Toymaker" is still available from Athena Films, 165 West 46 St., N.Y.C.

The South Bend Jr. League is doing "Nestor" again this season. John and Joanne Miller have moved to Cleveland. The Suzari Marionettes are out front in the Maidenform ads. Margo Visser and I recall these particular marionettes only too well after working in window display with them last year. Margo is planning and playing her own display this season for Frank and Seder's Store, Pittsburgh. In August she worked shows with Cedric Head, while Lee worked on her Master's degree.

"Marionette Window" was an article in DISPLAY WORLD magazine for October. Barbara Amundson is the Cancer Society offices for the Detroit

area. Barbara, Bill Cleveland, George Latshaw and Kent and Louise More attended the AETA Children's Theatre Conference and bumped into Susan Ott Faulkner. Margie Kelly, on top of adopting a young Finnish boy for a year plus her own three boys, keeps tremendously busy in puppetry. May to October their marionettes entertained crowds at a Topeka amusement park. Pat uses a finger puppet elf who sits on the shoulder of his hand puppet friend! John Shirley visited the Kellys recently.

Lewis Parsons has designed and executed his new Christmas show. Lois Fox, of South Carolina, has been doing marionette varieties under her maiden name, "The Merrills," since fair managers feel her married name gives the impression of an animal show! Fay and Barbara Coleman have built "Snow White" for their new show. Their touring company is doing "Aladdin."

The Percy Puppets, moved to 1444 Lakeshore Drive, celebrated by getting a three day booking at Marshall Field's Toy Fair in October. McCALL'S NEEDLEWORK, Fall-Winter, advertises some attractive 11" felt hand puppet animals from Michael's Menagerie, New York.

Dorothy Rankin had wonderful publicity in the BOSTON POST MAGAZINE. Entitled "Mrs. Makebelieve," it tells of her real family of a husband and three children, and her fairy world of more than 250 characters. Margaret Bennington, Bloomington, Illinois, helped a scout troop make, write, and produce a creditable show recently. Her own show has been packed away due to increasing duties of school teaching.

New Yorkers note Third Avenue Antique shops showing for sale lots of Italian marionettes, the kind seen at Papa Monteo's on Mulberry Street in the old days. Pauline Benton, Hollywood, is missing assistance of Arvo Wirta who is forced

to remain East because of family duties. He will eventually return to the West Coast, meanwhile, they both keep actively busy in puppetry. Rena Prim would like to request a 48 hour day! Among other things, she was giving lucky Houston Jr. Leaguers a puppet course the first week in October.

From Georgia comes word that Max Croft, at Mercer College majoring in dramatics, journeyed down to Jacksonville where he and Charles Perry visited Mrs. Henry Buckman, The Jr. League and the Jacksonville College of Music where they saw Dr. Lyman Prior who has a wonderful marionette workshop. They ended their travels visiting Mrs. Delia Sneed, St. Mary's, Georgia, who works puppetry into her teaching activities. Jerry Chapin, a new Miami member, has created some wonderful characters while assisting Sue Hastings in classes at the University. He reports some new processes in puppet making. Let's hear more!

A course in handicrafts including puppetry is now offered by City College, New York. MECHANIX TODAY,

August, had a noteworthy article about garden sculpture that can apply to the modern trend in puppetry. Very Milovsoroffish!

To his crowded crown of stars Burr Tillstrom can add all the good words reflecting the loyalty and friendship of his fans. Riding high, as of now the Kuklapolitans are on an enlarged network of over 25 stations and started their eighth year October 13th, Burr's birthday.

The mailbox is empty! Mr. Punch is out front passing the hat; there is nothing more to write because we haven't heard from you. And last, because I was born there, we will end with an old Persian proverb, "Thinking well is wise; planning well, wiser; doing well wisest and best of all." Why not remember and apply that to your puppetry, your life, and to writing us your news? Merry Christmas!

Punch's Mailbox  
c/o Rod Young  
Box 14  
University of Richmond  
Richmond, Virginia

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